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Basic English

Children's Literature



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Basic English OAIP

CHILDREN'S LITERATURE

Grade 11 Curriculum Resource Unit

Ontario Assessment Instrument Pool

BASIC ENGLISH

Handbook

Assessment Strategies and Materials

Challenges (Grade 9)

Children's Literature (Grade 11)

Cloze Encounters Unlimited (All grades)

Crime and Consequences (Grade 10)

Horror (Grade 9)

Old Age (Grade 12)

Our Mysterious World (Grade 11)

Relationships (Grade 12)

Using Drama in the English Classroom (All grades)

Video Production/Work Experience (All grades)

Wheels (Grade 10)



Ontario Assessment
Instrument Pool

Basic English

CHILDREN'S LITERATURE

Grade 11 Curriculum Resource Unit



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CONTENTS

Introduction	1
The Curriculum Resource Units	3
The Children's Literature Unit	5
Stage One: Assessing Learning Background	7
Activity 1: Loosening Up	9
Activity 2: Telling a Story	16
Activity 3: Seeking Out an Audience	21
Stage Two: Ongoing Assessment and Evaluation	25
Producing Children's Literature	27
Activity 4: Developing Story Sense	28
Activity 5: Writing the Story	31
Activity 6: Illustrating	34
Activity 7: Editing	37
Activity 8: Constructing a Book	39
Activity 9: Going Public	41
Stage Three: Summative Tests, Examinations, and Projects	43
Summative Evaluation	45
Activity 10: Sample Test and Examination Questions	46
Stage Four: Reporting	49
Appendices	53
Appendix 1: Making Hardcover Books	55

Appendix 2: Community Resources: Sources for Children’s Literature 59

Appendix 3: Authors to Remember 62

Appendix 4: Teacher Resources 63

Appendix 5: Canadian Books for Canadian Kids 64

Appendix 6: Recommended Library Acquisitions 67

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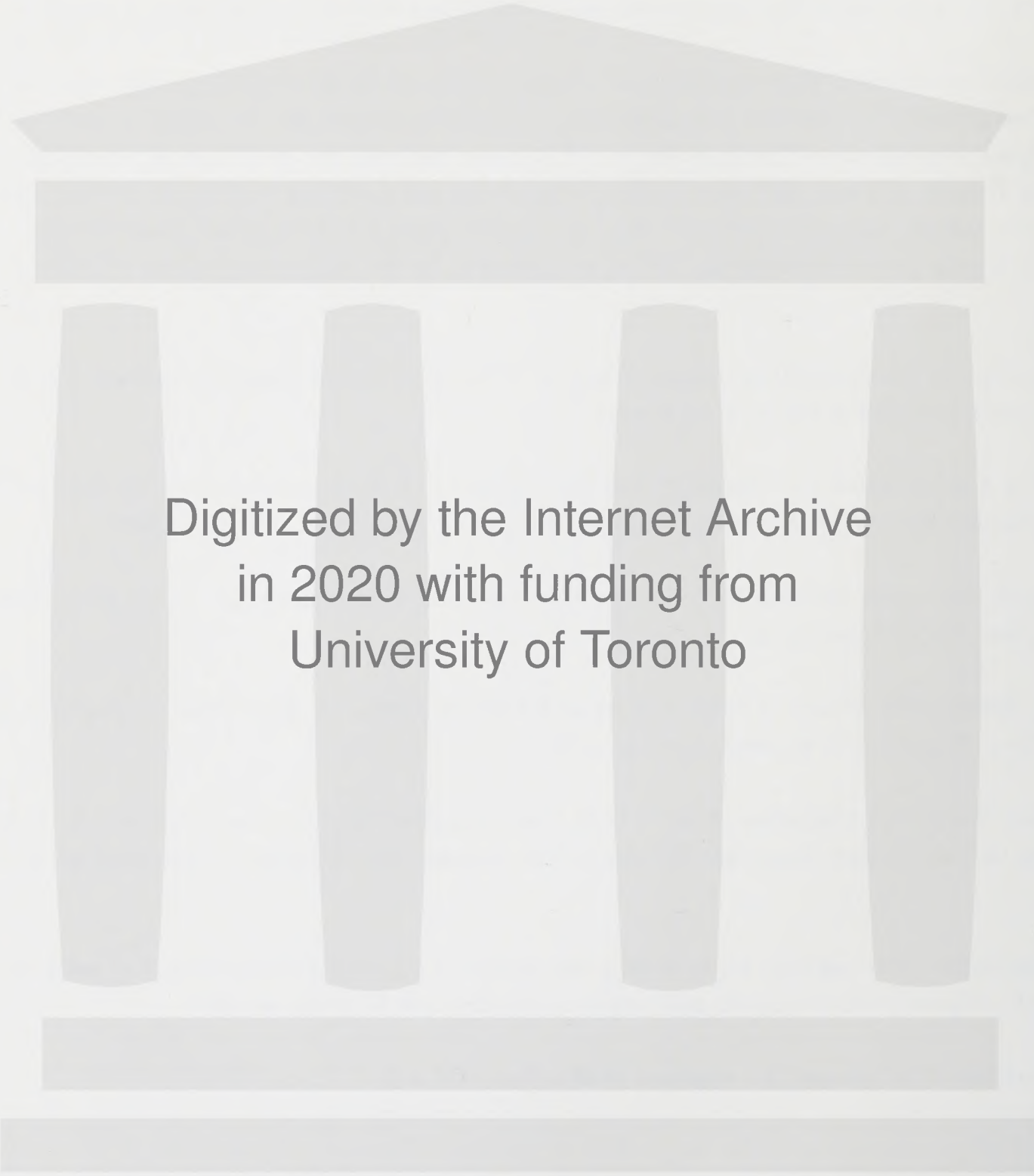
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Introduction

The Curriculum Resource Units

The **Basic English OAIP** consists of a **Handbook**, **Assessment Strategies and Materials**, and a set of **curriculum resource units**. The **Handbook** outlines the philosophy and methodology of the pool. **Assessment Strategies and Materials** provides materials for classroom use. The **curriculum resource units** include two high-interest themes for each grade from 9 to 12 and three resource guides to help teachers integrate computers, media, and drama into their programs. They provide models of how assessment and evaluation can be integrated with daily teaching.

The approach to assessment and evaluation recommended by this pool is outlined in a four-stage model, presented in a diagram and a chart on pages 13 and 14 of the **Handbook**. These four stages are:

Stage One:	Assessing Learning Background
Stage Two:	Ongoing Assessment and Evaluation
Stage Three:	Summative Evaluation
Stage Four:	Reporting

The **Basic English OAIP** is also based on the curriculum and evaluation areas referred to on page 12 of *English: Curriculum Guideline, 1987*:

- Writing (as process)
- Small group (or interactive) learning
- Oral language (Listening and Speaking)
- Work and study habits (and independent learning)
- Summative tests or examinations (and projects)

The **curriculum resource units** are organized according to the four-stage model and provide opportunities for assessment in the above curriculum areas. Each unit includes interesting activities, instructions, resources, and guides to assessment. Many of the units involve drama and role-play activities. The **curriculum resource units** are presented as a resource. Some teachers may wish to use the activities exactly as described, and in the order presented. Others may prefer to select only those activities that correspond with their own teaching style and the needs and interests of their classes. You may select or reject activities, add to or delete from them, edit, revise, and extend them. Do whatever you need to do to make these units relevant, interesting, and engaging for your own classes.

The time recommended for the **theme** units is twenty to thirty hours, or four to six weeks. The time required for the three resource guides will depend upon how they are being used with your program.

A complete listing of the **curriculum resource units** is provided on the next page, with a brief description of each.

Description of Curriculum Resource Units

Grade 9 **HORROR**

This unit encourages students to extend their awareness of what horror is all about, and to consider why people are so drawn to horror.

CHALLENGES

This unit encourages students to consider how people set challenges for themselves and overcome obstacles in their lives.

Grade 10 **CRIME AND CONSEQUENCES**

This unit focusses students' attention on choices, consequences, and the law.

WHEELS

This unit deals with issues related to automobiles, including safety, consumerism, and responsibility.

Grade 11 **CHILDREN'S LITERATURE**

This unit encourages students to consider their own experience as readers, and engages students in storytelling and story writing.

OUR MYSTERIOUS WORLD

This unit is a collection of activities to generate student reading and writing about both fictional and real mysteries.

Grade 12 **RELATIONSHIPS**

This unit deals with relationships between people as portrayed through what we read, what we view, and what we hear.

OLD AGE

This unit examines some of our misconceptions about old age, and encourages students to broaden their understanding of the aging process.

Any Grade **VIDEO PRODUCTION/WORK EXPERIENCE**

This unit provides ideas for how to use a video camera in the classroom.

CLOZE ENCOUNTERS UNLIMITED

This unit integrates reading, writing, and language study by providing computer activities to be done collaboratively.

USING DRAMA IN THE ENGLISH CLASSROOM

This guide provides teachers with ideas for incorporating drama into the English classroom.

The Children's Literature Unit

Focus of the Unit

This unit introduces children's literature to students as a genre. The **Stage One** section (Activities 1 to 3) explores the questions: "Why is it important to read to children?", "How should you read to children?", and "What are some examples of good children's literature?" The **Stage Two** section, covering various aspects of producing children's literature (Activities 4 to 9), engages students in the writing, illustration, and production of their own children's books.

Purposes of the Unit

There are opportunities for students to:

1. consider why children's literature is so important,
2. examine a variety of good children's literature,
3. collaborate in discussing, writing, conferring, revising, editing, illustrating, and constructing as they work on their books, and
4. develop their skills in storytelling, reading, writing, speaking, and listening.

Opportunities for Assessment

The activities in this unit will provide many opportunities for teacher, peer, and self assessment of the learning that is taking place. With each activity in **Stage One** and **Stage Two**, you will find a guide to assessment. In the guide, areas of assessment are suggested. Within each area you will find specific criteria and indicators to guide your assessment. With each activity in **Stage Three**, you will find a guide to summative evaluation on which to record the criteria to be evaluated, as well as the marks and comments.

Preparing to Teach This Unit

In order to teach this unit, you will need to gather together a number of resources and materials. While you will not need class sets of any books, you will need a good, up-to-date selection of children's books in the classroom. Refer to Appendices 2-6 (pages 59-68) for suggestions about acquiring children's literature. For students to be able to construct their own children's books, you will also need a number of supplies. These are described in Appendix 1 (pages 55-58).

Approaching Children's Literature

It is preferable to anticipate student reactions such as “Why are we doing little kids’ books in English class?” by discussing the reasons for examining children’s literature at the beginning of the unit. The **Stage One** section attempts to appeal to students as future parents. Experience suggests that students’ reluctance to work with children’s literature is short-lived, and that they very quickly become involved in this highly engaging genre.

Journal Topics

A journal or learning log is a useful method by which students can keep track of their work in this unit. During the **Stage One** section, they may write on the following topics:

1. Why is it important to read to children?
2. A guide to help new parents read to their children
3. The top ten children’s books
4. A review of my favourite children’s book
5. A brief history of fairy tales

While students are working on their own children’s book, they may use the journal as a daily log in which to record their progress. You may wish to use the journal as a focus for conferring with students about their work.

Opportunities for Integration

This unit introduces some excellent opportunities for students to integrate their work with other subjects in school. In particular, they may work in conjunction with their family studies class on a unit dealing with the family, or in art class on children’s illustrations.

You and your students should also explore the possibility of working with a local day-care centre, nursery school, or kindergarten class. The children in these settings will provide an excellent audience for the work your students produce, both at the early draft stage and once they get to the final product.

Stage One

ASSESSING LEARNING BACKGROUND

Activity 1

Loosening Up

Introduction

You will need to spend a significant portion of this first class discussing the reasons for exploring children's literature in high school. An excellent springboard for such discussion is the reading history questionnaire (pages 13-15). Students' responses to the questions may lead directly to a discussion of literacy and the roles of parents and schools in nurturing the reading development of young children. During a follow-up class, you can gradually reintroduce your students to the joys of oral storytelling. This activity allows for observation of **Small Group Learning** and **Work and Study Habits**.

Instructions

1. Students complete all or parts of the reading history questionnaire.
2. Use their responses to initiate a discussion about literacy, nurturing reading development, or other issues stemming from the questionnaire which students wish to discuss.
3. Responses to the questionnaire and subsequent discussion should provide plenty of material for journal writing.
4. Taking turns in small groups, students share nursery rhymes or finger games they can remember from their childhood. This step is often hilarious, as memories are triggered quite spontaneously. The purpose here is to set a relaxing tone for the sharing of personal memories.
5. Still in groups, students retell spontaneously any stories they remember from their childhood.
6. Students make up their own stories spontaneously. Working in groups, they are given a line to get them started, a line such as "A long, long time ago a man built a house in the woods." One person starts the story by repeating the line and adding whatever occurs to him/her. The next person takes over when he or she falters, and so forth around the group, until everyone has had a turn or the story comes to a conclusion. They then use another prompt, such as "There once lived a lad down by the sea." The purpose here is to let the imagination flow into words and words into narrative events. They use each other's ideas, they support each other, and they experience collaboration in storytelling.

7. Bring to class several children's books, new or old. Some students still have their favourite books at home. Others will have to visit the public library or make a visit to the resource centre in the neighbourhood junior school. It is wise to have on hand some examples of high quality picture books borrowed from your school board's resources, such as an elementary school library, or from a public library, or purchased from a local bookstore. Put students into groups where each prepares at least one story, based on a selected book, reads it aloud to the group, and then leads a discussion on the main features of the book: cover, format, illustrations, narrative patterns, images, symbols, and so forth.

Activity 1

Guide to Assessment

CRITERIA	INDICATORS
SMALL GROUP LEARNING	
ATTITUDE	Does the student: (a) work willingly in a group? (b) show confidence? (c) accept responsibility?
EXPLORATORY TALK	In a group situation, does the student: (a) talk and listen to learn? (b) explore feelings? (c) generate new ideas?
CO-OPERATION/ INTERACTION	Does the student: (a) accept others in the group? (b) encourage others?
CONTRIBUTING IDEAS	Does the student: (a) share ideas?
Continued	

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
ATTENTIVENESS	Does the student: (a) follow instructions?
SELF-DISCIPLINE	Does the student: (a) wait his/her own turn to speak? (b) use appropriate language? (c) bring books from home?
ENTHUSIASM	Does the student: (a) have a positive attitude?

Activity 1

Understanding Your Reading History

Name: _____ Date: _____

Reading is a very important activity in school. Use the questions below to think about your own reading experiences.

Before you went to school

1. Did anyone in your family ever read to you? _____
 - (a) How often? _____
 - (b) At any special time of day? _____
 - (c) Did you enjoy being read to? _____
2. Did you have any books of your own? _____
3. Did you receive books as presents? _____
4. What were your favourite stories? _____

5. Did you have any favourite books? _____

6. Did you pretend to read them to yourself? _____
7. Did you attend any special reading programs? _____
8. Did anyone take you to the library? _____
9. Were you involved in library activity programs? _____

Reading History

Page 2

Name: _____ Date: _____

When you were in elementary school

1. Did you like learning to read? _____

2. Did you have trouble learning to read? Why? _____

3. When did you first feel that you could read something on your own? _____

4. Can you remember a favourite story? What was it about? _____

5. When you read a story in elementary school, what were you asked to do with it? _____

6. Were you encouraged to read for pleasure? _____

7. Were books available for personal reading? _____

8. Did you use the library much? _____

9. When given a choice, did you tend to read fiction or non-fiction? _____

Reading History
Page 3

Name: _____ Date: _____

Now that you are in high school

- 1. Do you read for pleasure at home? _____
- 2. What do you read? _____
- 3. Do you have opportunities to read at school? _____
- 4. Do you use these opportunities? _____
- 5. Do you use the school library/resource centre? _____
- 6. How often have you used the school library in the last month? _____
- 7. Do you have a public library card now? _____
- 8. How often have you used the public library in the last month? _____
- 9. What kinds of books do you like? _____

- 10. Do you consider yourself a good reader? _____
- 11. Would you rather read than watch TV? _____
- 12. Do you read as well as you'd like to? _____
- 13. Do you usually understand what you read? _____
- 14. Do you read: (check the boxes)

☐ poetry?	☐ novels?
☐ newspapers?	☐ telephone books?
☐ magazine articles?	☐ advertising?
☐ words to songs?	☐ billboards?
☐ album covers?	☐ dictionaries?
☐ sales brochures?	☐ encyclopedias?

Activity 2

Telling a Story

Introduction

This activity attempts to rekindle students' interest in storytelling as a social event. Again, you will wish to appeal to your students as future parents, and in that way emphasize that storytelling is a skill which can be learned. The fairy tale was told, not read, and often changed a little with every telling. There are many versions of "Cinderella," "The Frog Prince," and "Rumpelstiltskin," each transformed by the culture it passes through. This activity allows for observation of **Speaking, Listening, and Small Group Learning**.

Instructions

Teaching How to Tell a Story

The following points should be emphasized in teaching your students how to tell stories:

1. Storytelling flows from a deep desire to share, the desire to be open about something that has touched one deeply. Although the storyteller may be recreating a traditional tale, it is his or her experience that enters the telling and makes the story ring true.
2. Choose a story that you enjoy for storytelling.
3. Read the story silently from beginning to end several times. Read it for pleasure first. Then read it over with concentration. Analyze the story to determine where the appeal lies, what word pictures you want your listeners to see, what mood you wish to create.
4. Read the story aloud.
5. Learn the story as a whole rather than in fragments. Do not memorize it.
6. Make the story your own. Become familiar with the characters and the scenes. Build in your imagination the setting of the story. How are your main characters dressed? How do they behave? Imagine sounds, tastes, scents, colours. Only when you see the story vividly yourself can you make your audience see it.
7. Be careful of timing; pause before any change of idea or significant word. Emphasize words that carry meaning. Build toward the climax. Use pauses; they can be very effective.
8. Modulate your voice, from whispering to loud. Do not use distracting mannerisms.

Practical Storytelling Suggestions

1. Divide the class into small groups of five. Each group will tell a story, using a selected sentence as the opening. Build the story as you go around the group. Suggestions for opening lines are:
 - (a) One day, when I was five years old, I ...
 - (b) There was an old woman who lived on a hill ...
 - (c) Once, long ago, the Sun and Moon fell in love ...
 - (d) The meanest person I ever knew ...

The story can be built by each person adding two or three sentences.

2. Tell half of a fairy tale, then ask each small group to finish the tale the way they want to. Then each small group tells their ending to the large group, and the groups compare their choices and decisions.
3. In small groups, have students create a tale around the idea of:
 - (a) a deaf and blind boy becoming a famous storyteller,
 - (b) a girl becoming a famous explorer, discovering new planets in space, or
 - (c) a bad baby shaking up a whole town.

Suggestions for Telling Fairy Tales

1. Have the class sit in a semi-circle with the storyteller's chair in a central position. You may wish to have the room darkened and candles lit for dramatic effect during the telling of the stories.

With two or three fairy tales memorized, you can take the teller's chair and begin. Here are some suggested stories:

The Frog Prince

Hansel and Gretel

Cinderella

Rumpelstiltskin

Little Red Riding Hood

As a follow-up to the stories you told your students, ask them to identify the common elements in the stories. The list may include:

- (a) magical occurrences,
 - (b) supernatural beings, dwarves, giants, trolls, fairies, and transformed animals,
 - (c) a main character who must resolve a problem, and
 - (d) a happy ending.
2. The students, with their favourites prepared, may take the chair and tell several stories.

3. In the library, students in groups of four or five can sit around small tables and look at, read, and tell the fairy tales that are found in books pulled by the library staff.
4. In small groups, the students could take a favourite tale and analyze it, illustrate it, modernize it, make a puppet play of it for a kindergarten class, change it to suit another culture or technology (e.g., space), or learn it to tell to someone specific.

Activity 2

Guide to Assessment

CRITERIA	INDICATORS
SPEAKING	
ATTITUDE	Does the student show willingness to: (a) speak? (b) concentrate? (c) describe and reflect on own feelings? (d) tell stories in a group?
EXPRESSION	Does the student maintain appropriate: (a) voice? (b) volume, pace, tone? (c) body language? (d) eye contact?
LISTENING	
ATTITUDE	Is the student willing to: (a) listen? (b) respond?
RESPONSIVENESS	Does the student: (a) respond to what is said? (b) listen with or without a text? (c) understand a mood created in a situation? (d) show courtesy to the speaker? (e) show responsiveness to others' feelings?
Continued	

CRITERIA	INDICATORS
SMALL GROUP LEARNING	
EXPLORATORY	Does the student:
TALK	(a) talk and listen to learn? (b) explore feelings? (c) generate new ideas?
INVOLVEMENT	Does the student: (a) offer ideas, suggestions? (b) make him/herself understood? (c) share personal experiences? (d) speak with sincerity?
CO-OPERATION/ INTERACTION	Does the student: (a) accept others in the group? (b) help others in the group? (c) encourage others in the group? (d) help resolve disagreements?
ROLES	Does the student: (a) share or accept leadership? (b) keep the group on track?

Activity 3

Seeking Out an Audience

Introduction

There is no substitute for a real audience for the work your students are doing. At this point in the unit, they need an audience on which to try out their storytelling skills. Later in the unit, they will benefit from having a real audience to respond to the stories they themselves create. Assist your students in contacting a local day-care centre, a kindergarten, or an elementary school to arrange a storytelling session. This activity allows for observation of **Work and Study Habits** and **Speaking**.

Instructions

1. The first visit should be an opportunity for your students to observe, listen to, and work along with the children. The purpose is to become familiar with the children's world, their language, and their responses to their teacher. Students should also find out what interests and excites children at this age.
2. For the second visit, students should come prepared to read or tell a story to the children. Each student may work with a small group to practise his/her storytelling technique.
3. Students should inform the day-care/school teacher that they will be producing their own children's literature soon and would like the opportunity to return to read their original stories to the children.

Activity 3
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
DEPENDABILITY	Does the student: (a) keep appointments? (b) follow through on commitments?
INITIATIVE	Does the student: (a) attempt new challenges? (b) ask questions for clarification?
ENTHUSIASM	Does the student: (a) approach work with an “I can do it” attitude? (b) encourage others?
PUNCTUALITY	Is the student: (a) on time for each visit?
EFFORT	Does the student: (a) show willingness to learn? (b) strive to improve? (c) try to overcome difficulties?
Continued	

CRITERIA	INDICATORS
SPEAKING	
ATTITUDE	Does the student show willingness to: (a) speak? (b) tell stories in a group?
ORGANIZATION	Is the storytelling: (a) initiated effectively? (b) sustained well? (c) appropriately ended?
EXPRESSION	Does the student maintain appropriate: (a) voice? (b) articulation? (c) volume, pace, tone? (d) eye contact, posture, fluency?

Stage Two

ONGOING ASSESSMENT AND EVALUATION

Producing Children’s Literature

Now that students have explored children’s literature as a genre and have learned some of the techniques of good storytelling, they are going to produce their own children’s books.

The remainder of this unit provides a six-step method for creating and producing children’s literature. While many of the final products will be of good, even publishable quality, it is necessary to remind yourself and your students that the learning which takes place during the creative process is more important than a perfect final product.

Six Steps to Producing a Children’s Book	
Developing Story Sense	How are children’s books structured? What elements need to be included?
Writing the Story	Generating ideas Getting started A first draft Conferring
Illustrating	How do illustrations complement text? What makes a good illustration? Techniques for illustrating
Editing	By the author With a peer With a teacher
Constructing a Book	Size Design Materials Binding
Going Public	Finding an audience Awards

Activity 4

Developing Story Sense

Introduction

The purpose of this first step is to familiarize students with the structure of story books and the elements which they contain. You will need a good selection of children's literature available in the classroom for this activity. While some titles are suggested in the lesson, you may also wish to consult the appendices (pages 62 and 64-68) for additional titles. This activity allows for observation of **Work and Study Habits** and **Small Group Learning**.

Instructions

1. Give students the opportunity to browse through a selection of story books. Encourage them to share their initial responses with their classmates.
2. Examine the structure of story books by reading a selection of Robert Munsch's stories to the class. You may wish to consider:
 - (a) conflict in *Thomas' Snowsuit*,
 - (b) point of view in *Millicent and the Wind*,
 - (c) the conclusion of *The Paper Bag Princess*,
 - (d) fear in *The Dark*,
 - (e) use of imagination in *David's Father*.
3. Using the chart provided on page 30, analyze the structure of one story book together with your class.
4. Working in small groups, students then complete their own analysis of the story book of their choice.

Activity 4

Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
EFFORT	Does the student: (a) show willingness to learn? (b) seek help when necessary?
ATTENTIVENESS	Does the student: (a) follow instructions? (b) concentrate on given tasks?
SMALL GROUP LEARNING	
ATTITUDE	Does the student show: (a) willingness to work with others? (b) commitment to learning? (c) self-discipline? (d) acceptance of responsibility?
CO-OPERATION/ INTERACTION	Does the student: (a) help and encourage others? (b) listen to the views of others?
INVOLVEMENT	Does the student: (a) offer ideas, suggestions? (b) make him/herself understood? (c) speak with sincerity? (d) develop a point of view?

Activity 4

Story Book Structure

Title of the book _____

Number of pages _____

Page number for *setting* _____ What is the *setting*? _____

What incident triggers the *action*? _____

Number of *characters* _____

Describe the *characters*. _____

What is the *conflict*? _____

How is the *conflict* resolved? _____

Page number for *conflict resolution* _____

Who tells the story? _____

Is there *dialogue*? Provide an example. _____

Is there *humour*? Provide an example. _____

Is there *suspense*? Provide an example. _____

Activity 5

Writing the Story

Introduction

The creation of story books is a collaborative effort in several ways. Some students will work primarily as writers, and others primarily as illustrators. Each book will require at least one writer and one illustrator. Two writers may wish to collaborate on one text, as may two illustrators. Throughout the writing and illustration process, students should be encouraged to make suggestions and provide feedback to each other on their work. Allow students to demonstrate their strengths, but also encourage them to try some tasks in which they are less accomplished. This activity allows for observation of **Writing**.

Instructions

1. Review with students the titles and themes of the many stories they have explored during this unit, both in oral storytelling sessions and in the examination of published material. Review the ideas which students developed in Activity 2:
i.e. One day, when I was five years old, I...
There was an old woman who lived on a hill...
Once, long ago, the Sun and Moon fell in love...
The meanest person I ever knew...
A deaf and blind boy becoming a famous storyteller
A girl becoming a famous explorer, discovering new planets in space
A bad baby shaking up a whole town
2. From all these ideas, instruct students to select ones which they would like to develop into full-fledged stories.
3. Once you have ascertained that all the writers have ideas for their stories, they may begin writing. Some students may prefer to begin by completing the story book structure chart (page 30) for their stories and then proceed to the text itself. You will need to help students discover the approach which best suits their abilities.
4. Provide plenty of class time for students to produce their first drafts. Establish a collaborative learning environment so that the class functions as a writers' workshop. Encourage students to help each other, to seek advice, and to move around and look at each other's work.
5. Confer individually with students on a daily basis.

6. You may find that some students are unable to generate their own stories, even when given support. Alternatives which still allow these students to produce a book are:
 - (a) ABC and number books with a tactile component (materials of different textures are included as part of the illustrations)
 - (b) wordless books
 - (c) pattern books
 - (d) pop-up books

Students producing these kinds of books should be able to experience success since very little creative writing is required. Your focus of assessment for these students may be **Work and Study Habits** and **Small Group Learning**, more than **Writing**.

7. Encourage students to revise their stories in response to suggestions from you and their peers. Some students may write second and third drafts; others may simply make revisions on their first drafts. If students are using word processors, revisions will likely be made on the screen.

Some Thoughts on Revision

The writing conference, between teacher and student, or amongst other members of the community of writers within the classroom, is a supportive and encouraging context for revision. Within a conference, a friend can say, “You need to say more about the dungeon master,” and help the writer to see where extra information is needed. In a conference, the teacher can advise a student on the appropriate way of setting out dialogue in writing, by referring to examples in books the student is reading, and by reworking the piece with him/her. Revision means trying out different ways of saying something, until a satisfactory combination is discovered. Encourage students to paraphrase their own work, so that they have a range of possibilities to consider.

Another way of discovering alternative possibilities is to have students take a piece of their own writing and delete some words — perhaps all the descriptive words. They then ask other students to complete what is really a *cloze* exercise, and so collect a set of other words which make sense within the passage. The computer makes this a very simple activity to organize. (See *Cloze Encounters Unlimited*, one of the books in this series.)

Work with the whole class to build up a list of reasons a writer may have to change a sentence: to make the sentence funnier/scarier/sadder; to try to communicate to a younger person; to add content; to try to appeal to reason or emotion. This list can be kept in individual writing folders as a handy guide to revision.

Make a checklist for revision:

My goals for this piece are to...

My plans for revising this draft are...

Activity 5
Guide to Assessment

CRITERIA	INDICATORS
WRITING	
ATTITUDE	Is the student willing to: (a) write? (b) find a topic? (c) confer with the teacher? (d) confer with peers?
COMPOSING AND CREATING	Does the student: (a) brainstorm ideas? (b) develop ideas fully? (c) develop ideas in interesting ways? (d) arrange ideas in an understandable way? (e) produce a first draft?
REVISING	Does the student improve the first draft by: (a) adding words and ideas? (b) deleting words and ideas? (c) reorganizing words and ideas? (d) using a word processor to enter, delete, and move text?

Activity 6

Illustrating

Introduction

In recent years, the illustration of children's books has become an art form in its own right. Just as students had the opportunity to read many examples of excellent children's stories before they began writing their own, they should have the opportunity to browse through the work of some outstanding illustrators. In gathering together books for classroom use, look for illustrations by:

Marcia Brown
Donald Crews
Tomie de Paola
Margot Zemach

Maurice Sendak
Peter Spier
Chris Van Allsburg
Tricia Scharf Hyman

This activity allows for observation of **Work and Study Habits** and **Small Group Learning**.

Instructions

1. Determine which students have artistic ability and let them know that other students will be "drawing" on their expertise.
2. If there are sufficient artists in the classroom, you may wish to pair them up with writers for the actual creation of the story books.
3. Using the chart provided (page 36), analyze with your class the illustrations contained in one story book.
4. Working in pairs or small groups, students complete their own analysis of the illustrations in the story book of their choice.
5. Establish the pairs or groups of writers and illustrators who will work together to produce each story book. Collaboration will be essential if the text and illustrations are to complement each other.
6. Writers and illustrators should experiment together to match written and facial expressions of characters. This may be done by the writer creating a list of emotions which the illustrator then draws. Only the eyes and mouth need to be drawn to match each of the emotions. In this way, the writer and illustrator develop a repertoire of emotions and expressions for their characters.

Activity 6
Guide to Assessment

CRITERIA

INDICATORS

WORK AND STUDY HABITS

ATTENTIVENESS Does the student:
(a) observe carefully?
(b) follow instructions?
(c) concentrate on the task?

CO-OPERATION Does the student:
(a) work well with peers?
(b) respect ideas and opinions of others?

SMALL GROUP LEARNING

ATTITUDE Does the student:
(a) work willingly with a partner?
(b) accept responsibility?

**CO-OPERATION/
INTERACTION** Does the student:
(a) help others?
(b) encourage others?
(c) listen to and evaluate the views of others?

INVOLVEMENT Does the student:
(a) offer ideas and suggestions?
(b) convince others?
(c) develop and sustain a point of view?
(d) defend a point of view?

Activity 6

Story Book Illustration Chart

Title of the book _____

Are there illustrations on every page? _____

What captures your interest in the first illustration? _____

Describe the main features of each character. _____

What details are repeated in each illustration? _____

What colours are used for the main characters? _____

Do the illustrations tell the story without the text? _____

What medium was used for the illustrations (paint, pencil, etc.)? _____

Are the illustrations realistic or fantastic? _____

Activity 7

Editing

Introduction

As far as possible, the editing process should be undertaken by the students, working collaboratively with their peers. You will need to serve as a resource person, but try to avoid assuming the responsibility for editing the students' work yourself. This activity allows for observation of **Writing**.

Instructions

1. Discuss, as a class, the need to produce story books that are free from grammatical, syntactical, and spelling errors.
2. As a class, generate an *editing checklist* to be used for final editing of the storybooks. You can then have this typed and reproduced for each student.
3. Use some anonymous samples of student work and prepare them on overhead transparencies. Work through one piece together with the class, using the *editing checklist*. Students may then work through editing another sample with their partners or small groups.
4. Students work with their partners or small groups to edit their own work. They should then ask at least one other pair or group to edit their work before bringing it to you for checking.

Activity 7
Guide to Assessment

CRITERIA	INDICATORS
WRITING EDITING Does the student edit work for: FOR CORRECTNESS (a) correct spelling? (b) complete sentences? (c) paragraphs? (d) end punctuation? (e) internal punctuation? (f) variety in sentence structure? (g) word choice? (h) level of language?	

Activity 8

Constructing a Book

Introduction

Students are now ready to assemble their story books. There is plenty of scope for students to choose how their books will look, in terms of size, format, design, and content. Collaboration is once again the key to success, and students may wish to seek help from other staff in the school including art teachers, audio-visual technicians, or graphic arts experts. This activity allows for observation of **Work and Study Habits**.

Instructions

1. You will need to gather all the necessary supplies ahead of time. They include:
 - (a) paper (newsprint, cartridge 8" x 12", coloured construction paper)
 - (b) glue (allow one gallon for 30 students)
 - (c) tape (binding and cellulose)
 - (d) spine labels
 - (e) library cards and pockets
 - (f) staple gun
2. You and your students should discuss the options available for the book's appearance. Decisions will need to be made concerning:
 - (a) size and format
 - (b) arrangement of text and pictures
 - (c) size and type of print
 - (d) design of dust jacket and title page
 - (e) type of binding
 - (f) type of paper
 - (g) optional features (copyright statement, dedication, profiles of author and illustrator)

You should have plenty of published story books available in class to help students make these choices. Follow the directions in Appendix 1 (pages 55-58) to produce a "dummy" book with your students.

3. Students work with their partners or small groups on the construction of their own books.

Activity 8
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
ORGANIZATION	Does the student: (a) organize time and materials?
ATTENTIVENESS	Does the student: (a) observe carefully? (b) follow instructions? (c) complete the task?
CO-OPERATION	Does the student: (a) work well with others on the task?
SELF-DISCIPLINE	Does the student: (a) persevere? (b) work well without supervision? (c) respect others' property?
INITIATIVE	Does the student: (a) tackle new approaches? (b) ask questions for clarification?
ENTHUSIASM	Does the student: (a) work with an "I can do it" attitude? (b) maintain enthusiasm?

Activity 9

Going Public

Introduction

The purpose of this activity is to share the work your students have produced with an audience. There is no substitute for “live” reactions to the story books; so again, as in storytelling, your students will benefit from having access to an audience of children. The video which was produced to assist with implementation of the **Basic English OAIP** provides examples of this activity. Contact your school board office to obtain a copy. This activity allows for observation of **Work and Study Habits** and **Speaking**.

Instructions

1. Renew the contacts made with a local day-care centre or school during Activity 3 of this unit.
2. Review strategies and techniques for storytelling in Activity 2 of this unit.
3. Arrange one or two visits for your students to read and show their story books to a real audience.
4. Other possible ways of going public are:
 - (a) Contact a hospital and arrange a visit to the children’s ward.
 - (b) Donate the story books to your school library.
 - (c) Send selected books to a publisher for reactions.
 - (d) Arrange an in-school display of the books and have a panel of judges award pseudo Newbery and Caldecott medals* to the best books.
 - (e) Enter the books in writing contests. Details are provided in *The Children’s Book News* published by the Canadian Children’s Book Centre of Toronto (see page 59).

* Awarded annually for the best new children’s book

Activity 9
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
ATTENDANCE	Does the student: (a) attend the school/day-care centre visit?
SPEAKING	
ATTITUDE	Does the student show willingness to: (a) speak and read to an audience? (b) participate in a range of activities?
ORGANIZATION	Is the student's reading: (a) initiated effectively? (b) developed coherently? (c) sustained well? (d) appropriately ended?
EXPRESSION	Does the student maintain appropriate: (a) voice? (b) volume? (c) pace? (d) body language? (e) eye contact? (f) posture? (g) fluency?

Stage Three

SUMMMATIVE TESTS, EXAMINATIONS, AND PROJECTS

Summative Evaluation

By the end of Activity 9, your students should have produced a children's book and "gone public" with it.

You may wish to arrive at a summative mark by simply evaluating each student's overall effort throughout the unit. The guide to summative evaluation on page 47 will enable you to do this.

You may also wish to use a more traditional test or examination question to evaluate student learning during the unit. It is suggested, however, that questions of this kind be given relatively little weighting for purposes of generating a final mark.

Another component of summative evaluation may be to have each student read a children's book to you. This is an opportunity for them to demonstrate the various reading and storytelling techniques they have learned.

Activity 10

Sample Test and Examination Questions

Instructions for the Teacher

For this question, you will need to have available a selection of children's books. Ensure that students are not examining a book they have already seen.

Use either the story book structure chart (page 30), or the story book illustration chart (page 36), depending on whether you wish your students to examine the narrative or the illustrations.

Instructions for the Student

1. Examine/read the children's book on your desk.
2. Complete the story book structure chart (or the story book illustration chart) provided.

Activity 10

Guide to Summative Evaluation

Name: _____ Date: _____

Test, Examination, or Project: *Sample Test and Examination Questions*

Target Area	Criteria	Mark out of 25	Teacher's Comments
 Work and Study Habits			
 Oral Language			
 Writing			

Total Mark: /75

Summative Mark: /25

Student's Comments: _____

Stage Four

REPORTING PROGRESS AND ACHIEVEMENT

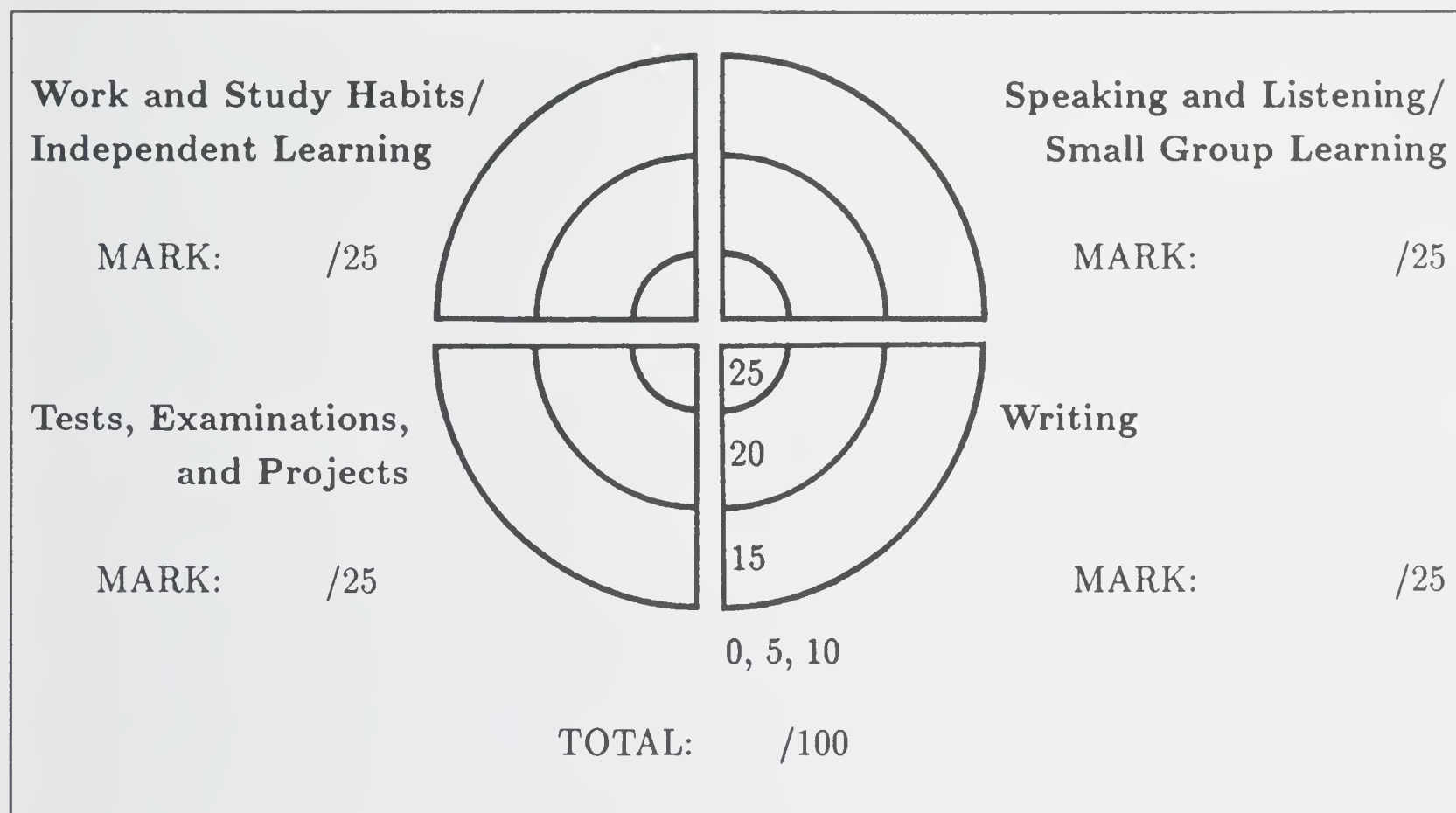
Reporting Profile

Name: _____ Grade: _____

School: _____ Teacher: _____

Attendance from _____ to _____

Number of classes in English: _____ Number of classes absent: _____



Curriculum Offered: This unit examined children's literature as a genre and then required students to construct their own children's book. Oral and written language were emphasized, together with work and study habits.

Teacher's Comments: _____

Signature: _____

Student's Comments: _____

Signature: _____

Parent/Guardian's Comments: _____

Signature: _____

Appendices

Appendix 1

Making Hardcover Books

Materials

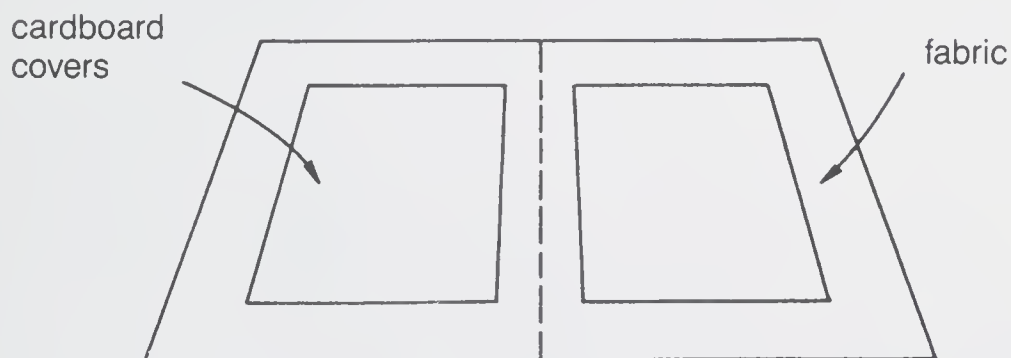
heavy cardboard
dry-mount tissue
fabric or wallpaper for cover
thread
needles (if no sewing machine is available)

Equipment

iron
sewing machine
table with electrical outlet nearby

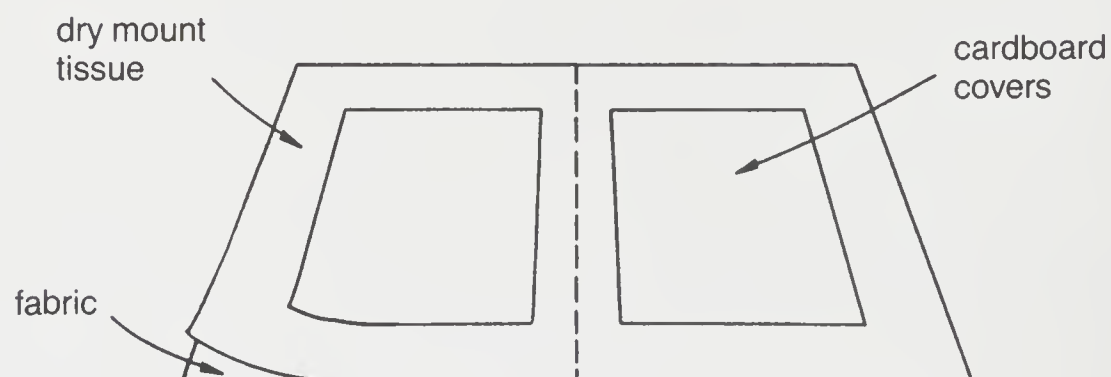
Preparing the Cover

1. Decide on the size of the cover for your book. Using the paper cutter, cut a front and back cover of heavy cardboard.
2. Select the desired fabric or wallpaper. Lay the front and back cover on the fabric. Cut the fabric approximately the width of three fingers away from the edge of the covers.

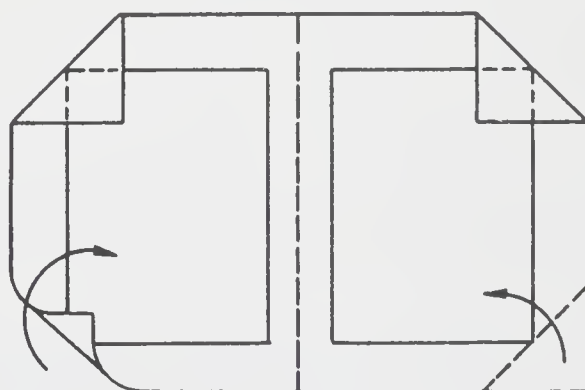


3. Cut a piece of dry-mount tissue exactly the same size as the fabric.

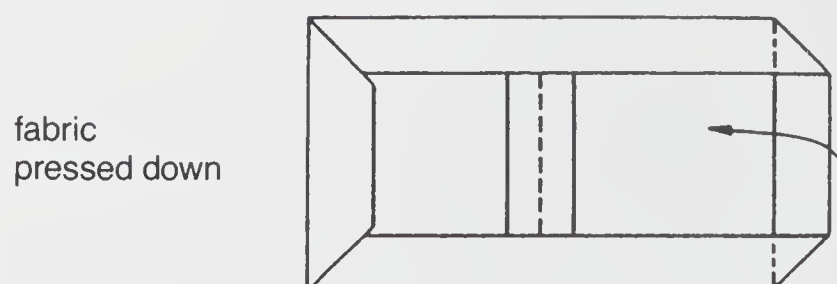
4. On the ironing table, first place the fabric, then, on the fabric, the dry-mount tissue. Place the cardboard covers side by side on the dry-mount tissue, allowing approximately 1 cm space between the covers to allow the spine of the book to open and close freely.



5. Lift each of the four corners diagonally onto the corners of the cardboard. Press until stuck to the cardboard.

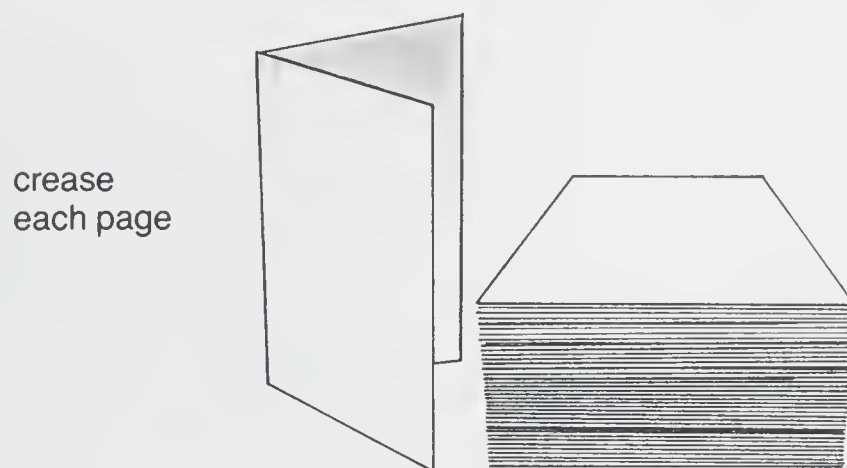


6. Then press all four sides onto the cardboard, being sure all parts are securely fastened to the cover.

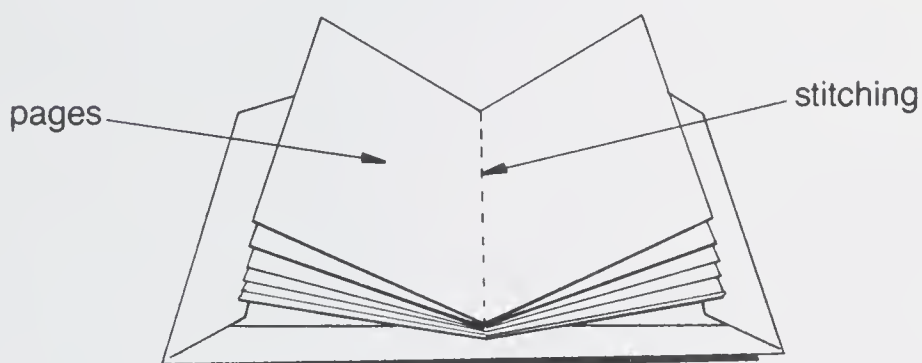


Preparing the Pages

7. Select the paper for the pages, making sure that the paper is approximately 2 cm *smaller* than the overall size of the book cover. Use enough pages to have the first and last pages for pressing down onto the cover; these *endpapers* can be decorated. Fold the pages of the book in half, forming a crease for the spine. Cut a piece of dry-mount tissue *exactly* the same size as the pages when opened out flat.

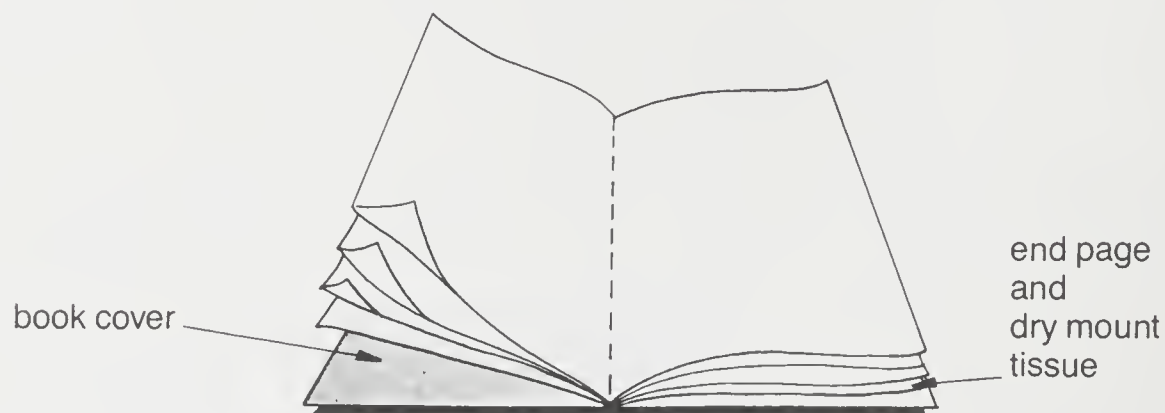


8. With dry-mount tissue on the bottom, stitch with the machine through the centre crease to hold all the pages and dry-mount tissue together. Backstitch to secure at beginning and end of stitching.

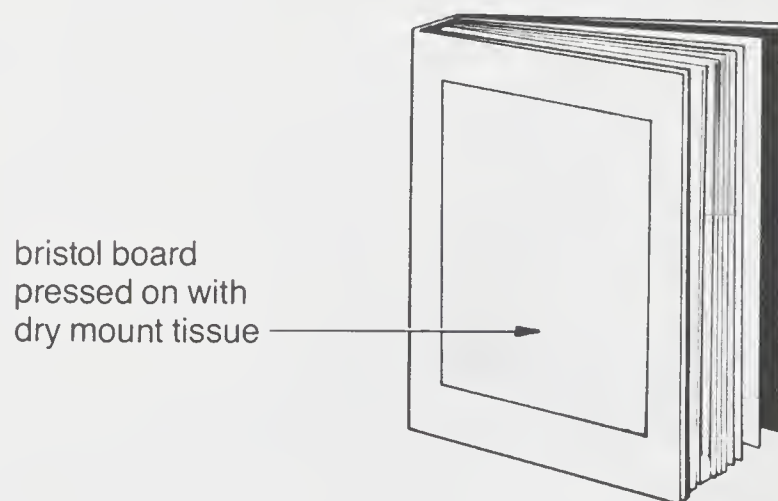


Completing the Book

9. Lay the prepared pages and dry-mount tissue on top of the prepared cover, being certain that the stitching is exactly centred in the space between the front and back cover. Using the iron, press down one piece of paper on the front and back cover. This will cover up the fabric and give a neat appearance to the inside cover.



10. Since you cannot do the necessary printing and decorating on fabric, use dry-mount tissue and Bristol board and iron the Bristol board onto the front cover. This can be suitably lettered and illustrated to make an attractive cover.



Be sure to include the endpapers, a title page including the publisher's name, copyright information, and a dedication if desired. Non-fiction books require a table of contents and an index.

When the book is completed, make a spine label. Add a maple leaf sticker to show Canadian authorship.

From *A Library Pocketful* by Doris Pilkey. North York Board of Education.

Appendix 2

Community Resources

The Bookshelf Bookstore and Cafe

41 Quebec Street

Guelph, Ontario

N1H 2T1

(519) 821-3311

Boys' and Girls' House

The Toronto Public Library

40 St. George Street

Toronto, Ontario

M5S 2E4

(416) 393-7746

This Toronto library branch houses two unique reference collections of children's books:

(a) The Osborne and Lillian H. Smith Collections

(b) The Canadiana Collection

The Canadian Children's Book Centre

5th Floor

229 College Street

Toronto, Ontario

M5T 1R4

(416) 597-1331

This organization is dedicated to the promotion of Canadian children's books and authors. Each year it sponsors the Children's Book Festival and arranges lectures/readings for Canadian children's authors.

The Children's Book Store

604 Markham Street

Toronto, Ontario

M6G 2L8

(416) 535-7011

This is the first and largest "all children's" book store in the world. The staff is professional and enthusiastic. Lectures can be arranged free of charge. Contact the information desk or ask for Celia Lotteridge to arrange school group visitations.

Community Resources

Page 2

The Children's Book Store

1544 Regent Street

Sudbury, Ontario

P3E 3Z6

(705) 522-3191

The Children's Museum

1072 Main Street East

Hamilton, Ontario

L8M 1N6

(416) 549-9285

The French Bookstore

907 Frederick Street

Kitchener, Ontario

N2B 2B9

(519) 749-1142

Has children's books in French.

The London Children's Museum

21 Wharncliffe Road

London, Ontario

N6J 4G5

(519) 434-5762

This museum, located in a former school, houses toys, clothing, books, and other artifacts related to childhood during and since the Victorian Period.

The Maple and the Butterfly

8 Spring Street

St. Jacob's, Ontario

N0B 2N0

(519) 664-2671

Community Resources

Page 3

The Owl and the Pussy Cat

Box 1621

16 Queen Street

Niagara-on-the-Lake, Ontario

L0S 1J0

(416) 468-3081

The Storytellers School of Toronto

412-A College Street

Toronto, Ontario

M5T 1T3

(416) 924-8625

This organization can provide storyteller readings/lectures for your classroom. There is a fee for this service.

Don't forget to consult your public library.

Appendix 3

Authors to Remember

Ahlberg, Janet and Allan

Mayer, Mercer

Anderson, Hans Christian

Munsch, Robert

Brown, Ruth

Peet, Bill

Bruna, Dick

Reilly Giff, Patricia

Burningham, John

Schultz, Charles M.

Crews, Donald

Spier, Peter

de Paola, Tomie

Steig, William

Hill, Eric

Stinson, Kathy

Hoban, Tana

Viorst, Judith

Keats, Ezra Jack

Wildsmith, Brian

Kellog, Steven

Wynne-Jones, Tim

Lobel, Arnold and Anita

Zolotow, Charlotte

Appendix 4

Teacher Resources

Barton, Robert, *Reading Aloud*, Pembroke Press.

Colwell, Eileen, *Storytelling*, The Bodley Head.

Freeman, Judy, *Books Kids Will Sit Still For*, Alleyside Press.

Huck, Charlotte; Hepler, Susan; Hickman, Janet;
Children's Literature in the Elementary School,
Fourth Edition.

Irvine, Joan, *How To Make Pop-Ups*, Kids Can Press Ltd.

Landsberg, Michele, *A Guide to Children's Books*, Penguin Books.

Trelease, Jim, *The Read Aloud Handbook*, Penguin Books.

Ontario Ministry of Education, *Growing With Books*

Journals

Canadian Children's Literature, published by University of Guelph, Department of English

Appendix 5

Canadian Books for Canadian Kids

Day, Shirley, *Ruthie's Big Tree*

Toronto: Annick Press, 1982

Ruthie valiantly tries to save the old willow tree when the neighbour wants to cut it down.

K-3

Day, Shirley, *Waldo's Back Yard*

Toronto: Annick Press, 1984

Mr. Tester does not get along with the children next door, until he needs help and Elizabeth saves his life.

K-3

Fernandes, Eugenie, *A Difficult Day*

Toronto: Kids Can Press

Even children have "difficult days"!

K-3

Galloway, Prescilla, *When You Were Little and I Was Big*

Toronto: Annick Press, 1984

Daughter and mother change places as the daughter describes the mother she would like to have.

K-3

Harrison, Ted, *A Northern Alphabet*

Montreal: Tundra Books, 1982

Each vivid painting of a northern scene features objects beginning with one letter of the alphabet and is bordered by names of northern places beginning with the same letter.

K-8

Moak, Allan, *A Big City ABC*

Montreal: Tundra Books, 1984

Paintings of the Toronto scene illustrate each letter. Information is given about the location of each picture.

K-6

Munsch, Robert, *David's Father*

Toronto: Annick Press, 1983

Another priceless Munsch book. David's father just happens to be a giant.

K-6

Canadian Books for Canadian Kids

Page 2

Munsch, Robert, *Jonathan Cleaned Up, Then He Heard a Sound, or, Blackberry Subway Jam* Toronto: Annick Press, 1981

A subway enters Jonathan's highrise and passengers disembark, leaving a mess behind. Jonathan visits City Hall to ask why and develops an ingenious plan to solve the problem.

K-6

Munsch, Robert, *Murmel Murmel Murmel*

Toronto: Annick Press, 1982

What do you do with a baby you find down a hole when you are only five years old?

K-3

Munsch, Robert, *The Paperbag Princess*

Toronto: Annick Press, 1980

Elizabeth uses clever psychology to outwit a dragon to save her prince.

K-8

Munsil, Janet, *Dinner At Auntie Rose's*

Toronto: Annick Press, 1984

For every child who has been given "marching orders" when the family goes out for dinner.

K-8

Pittman, Al, *One Wonderful Fine Day For a Sculpin Named Sam*

St. John's Newfoundland: Breakwater, 1983

Sam cannot understand why the other fish don't like him. He finally meets Sara, another sculpin who thinks he is beautiful.

K-6

Spray, Carole, *The Mare's Egg*

Toronto: Firefly, 1981

Simpleton tries to hatch a horse by sitting on top of a huge pumpkin.

K-8

Stinson, Kathy, *Red Is Best*

Toronto: Annick Press, 1982

A child explains why she likes red. "I can jump higher in my red stockings."

K-3

Canadian Books for Canadian Kids

Page 3

Wallace, Ian, *Chin Chiang and the Dragon Dance*

Toronto: Douglas & McIntyre, 1984

This year, Chin Chiang is to help his grandfather with the Dragon Dance. When the time comes, he finds someone to help him overcome his fear of making a mistake.

K-6

Waterton, Betty, *Pettranella*

Vancouver: Douglas & McIntyre, 1980

A pioneer girl loses the flower seeds that her grandmother has given her. She finds them later in a suprising place.

K-6

Wynne-Jones, Tim, *Zoom At Sea*

Vancouver: Douglas & McIntyre, 1983

A gentle book about a cat's visit to Maria. She turns a crank and the sea mysteriously comes into the room.

K-3

Zola, Meguido, *Only the Best*

London: Julia MacRae Books, 1981

A father, searching for the perfect gift for his newborn child, discovers that giving oneself can be the best gift of all.

K-6

Appendix 6

Recommended Library Acquisitions

Hardcover Books

Ahlberg, Janet and Allan, *The Jolly Postman or Other People's Letters*, Heinemann, New York, N.Y.

ISBN 0-316-02036-2

Browne, Anthony, *Willy the Wimp*, Alfred A. Knopf, New York, N.Y.

ISBN 0-394-87061-1

de Paola, Tomie, *Bill and Pete Go Down the Nile*, G.P. Putnam's and Sons, New York, N.Y.

ISBN 0-399-21395-3

Hoban, Russell, *Harvey's Hideout*, Four Winds Press

ISBN 0-590-07767-8

Lee, Dennis, *Jelly Belly*, MacMillan of Canada, Toronto, Ontario

ISBN 0-7715-9776-2

Lobel, Arnold, *Fables*, Jonathan Cape

ISBN 0-224-01866-3

Lobel, Arnold, *The Random House Book of Mother Goose: A Treasury of 306 Timeless Nursery Rhymes*, Random House, New York, N.Y.

ISBN 0-394-86799-8

Martin, Bill Jr., *Brown Bear, Brown Bear; What Do You See?*, Holt, Henry, and Co., New York, N.Y.

ISBN 0-8050-0201-4

Shaw, Charles G., *It Looked Like Spilt Milk*, Harper and Row, New York, N.Y.

ISBN 0-06-025565-X

Speir, Peter, *Dreams*, Doubleday and Company, Inc., New York, N.Y.

ISBN 0-385-19336-X

Yolen, Jane, *The Sleeping Beauty*, Alfred A. Knopf, New York, N.Y.

ISBN 0-394-55433-7

Paperback Books

Recommended Library Acquisitions

Page 2

Brown, Marc, and Krensky, Stephen, *Dinosaurs Beware; A Safety Guide*, Atlantic Monthly Press Book, New York, N.Y.
ISBN 0-316-11219-4

Cairo, Shelley, *Our Brother Has Down's Syndrome: An Introduction For Children*, Annick Press Ltd., Toronto, Ontario
ISBN 0-920303-31-5

Carrier, Roch, *The Hockey Sweater*, Tundra Books, Montreal, Quebec
ISBN 0-88776-174-7

Mayer, Mercer, *Just Me and My Puppy*, A Golden Book
ISBN 0-307-11937-8

Mayer, Mercer, *There's A Nightmare In My Closet*, Dial Books for Young Readers, New York, N.Y.
ISBN 0-8037-8574-7

Munsch, Robert, *Murmel, Murmel, Murmel*, Annick Press Ltd., Toronto, Ontario
ISBN 0-92036-31-6

Munsch, Robert, *The Paper Bag Princess*, Annick Press Ltd. (Annikins), Toronto, Ontario
ISBN 0-920236-25-1

Quinlan, Patricia, *My Dad Takes Care of Me*, Annick Press Ltd., Toronto, Ontario
ISBN 0-920303-76-5

Stinson, Kathy, *Red Is Best*, Annick Press Ltd., Toronto, Ontario
ISBN 0-920236-26X



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ISBN 0-7729-6800-4